THE KINEMATOGRAPH AND LANTERN WEEKLY.

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Post Free.

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Notice.

Literary contributions and correspondence should be addressed to the Editor.

All matter and copy of advertisements must be received by **six o'clock Tuesday** to insure insertion in Thursday's current issue.

Our Agents.

The increasing demand for our journal has necessitated the appointment of agents in various parts of Great Britain where readers can always depend on obtaining copies as soon after publication as carriage will allow. We want agents in every town, and shall be glad of the names of those who will take up the agency. Operators on tour should note the addresses.

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Brett, 5, Pilgrim Street, E.C.
London & Suburban Publishing Co., 9-10, St. Bride's Avenue, E.C.
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,, —Duncombe, 5, St. Augustines Parade
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Kinematograph & Lantern Weekly

February 27, 1908.

Spirit of the times. Our oft repeated plea for more definite and practical application of the kinematograph to scientific research is beginning to bear good fruit, and we are pleased to note that several firms well qualified for the task are giving serious attention to the matter. We welcome this departure from the beaten track, because we can foresee that by utilising the instrument for useful purposes of this sort the kinematograph will continue to grow in general favour amongst a class of supporters that can best afford to give permanent support. We do not think that a promiscuous collection of physical phenomena illustrated by the kinematograph will serve a very useful and lasting purpose. The most striking results will naturally prove interesting material for passing entertainment, yet the most brilliant will be weak as a factor of instruction. Curiosities of nature may be interesting and to a limited extent instructive; but if serious education is contemplated, which sooner or later must come, complete series on a specific subject should be systematically arranged. Classification of subjects, each with all its phases, is a work already done and tabulated in our modern science text books; but whilst such will prove of great value to the manufacturer he will probably require to re-classify and make a special selection of all such subjects as lend themselves particularly well for demonstration in the kinematograph.

Where the Kinematograph will Score. Where the kinematograph is likely to score over all other methods of illustrating is in showing physical phenomena of a transcient nature, otherwise impossible to graphic depiction. Again, in its unquestioned power to reproduce as often as necessary results obtained in the laboratory on rare occasions and at great cost to the experimenter. Excepting, for the moment, colour, all

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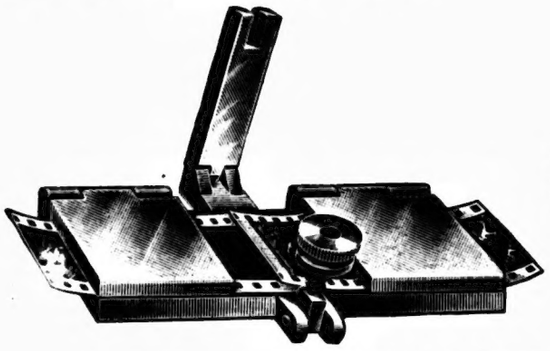
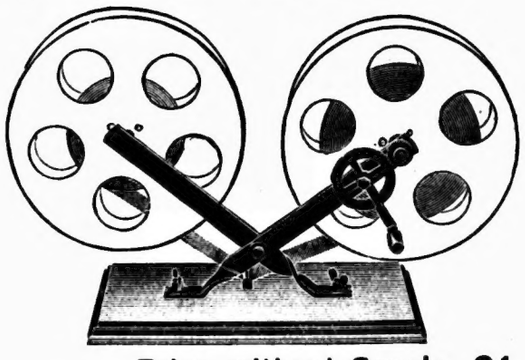
The "EMPIRE" Film Mender.



An accessory every cinematograph operator should possess. Always ensures a neat join. Takes the Edison Standard Gauge films.

Price, heavily made in brass, 12/6

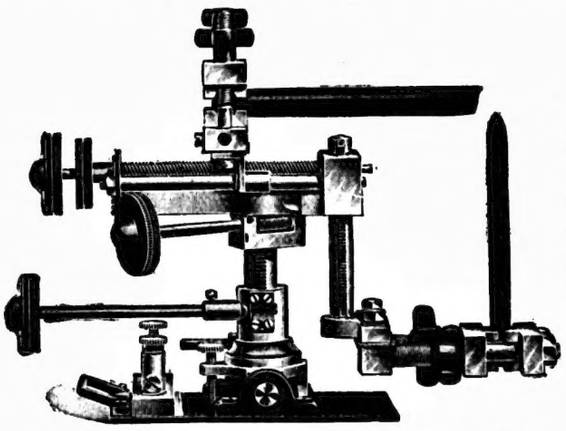
The "EMPIRE" Film Winder.



A reliable winder mounted on a solid mahogany stand, with removable arms and gear. Folding and packing into a flat box for travelling purposes.

Price, without Spools, £1 1s. 0d.

The "EMPIRE" Rectangular Arc Lamp (patent).



This lamp is built on an entirely new principle and gives 20 to 40 per cent. more light for the same amount of current used. Its great advantage is that the crater is always where it should be, opposite the centre of the condenser. It is heavy built in brass, well insulated, and has every movement necessary for quickly working the arc light.

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By THE ITALIAN OTTOLENGHI-AQUILA CO.

THIS film depicts a charming little romance of the Seventeenth Century and is beautifully staged in the picturesque style of that period. As usual the photography and setting is perfect.

The father of the lady of the film evidently will not accept the suit of her lover, who in disguise gains admittance to the house, and an elopement is arranged. The lover is, however, discovered and driven from the house. We then see the hero of this romance, with a few friends getting the lady away from her father's house.

Apparently some years elapse when we see the interior of the same house with the master an invalid. Disguised as monks the couple gain entrance, and after showing the father a little child, which they have brought in a basket, they take off their disguises and are forgiven.

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that the eye can see, and indeed many things that it cannot well see otherwise, can be reproduced for viewing upon the lantern screen by means of the kinematograph, and through the medium of its enlarged pictures microscopical and physical translation, otherwise escaping the notice of the student, are emphasised and rendered easily perceivable. Whilst all this, and much more we might say about the capabilities of the living picture is true, it is necessary to give educational film subjects the most careful consideration in their production. It is desirable, for instance, to search out experimental results as obtained by ordinary means of illustrating, that are weak in their issue, and to consider how such weaknesses may be overcome and more effectually shown in the kinematograph. Before expending valuable film, the manufacturers should also ascertain whether or no the proposed experiment can be equally well shown by a mechanical slide in the ordinary lantern. It may be taken for granted that any effects capable of demonstration in the ordinary lantern are not worth the expense and trouble of preparing for reproduction in the kinematograph.

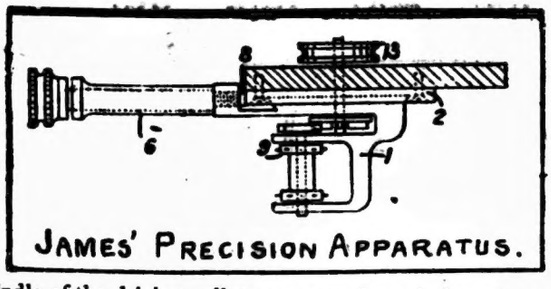
Ingenious Mechanical Appliances. Some of the film manufacturers may not be well acquainted with the numerous mechanical contrivances designed by old lanternists for illustrating scientific subjects. These are well worth looking up. Used in conjunction with a series of film subjects prepared for educational purposes, they would make the combination powerful in the extreme as a means of instruction. Finally we may say that modern methods of education will be more or less revolutionised by the kinematograph and lantern, according to the skill displayed by the maker in the judicious selection of subjects, composition upon the stage, and photographic excellence of reproduction upon the optical lantern screen.

New Patents.

Phono-Kinematograph Apparatus.

R. W. James, 1 Queen Victoria Street, London, E.C.

The pictures are centred by raising or lowering the drawing, in drum shown in the cut at 9, which is mounted in a rotatable support 1 carried by a circular plate 2 fixed to the casing of the apparatus.



JAMES' PRECISION APPARATUS.

The spindle of the driving pulley 13 passes through the axis of rotation of the support. A screw 8 passes through the adjusting handle 6 securing the support when the drum is in the desired position.

Automatic Carrier.

T. Ficker of 38 Elisenacherstrasse, Schoneberg, Berlin, has patented a new form of rotary slide carrier illustrated in the cuts. The carrier which takes 30 slides is moved intermittently, bringing each picture opposite the projecting lens, in succession. The apparatus appears to be eminently suited for advertisement purposes; but would also prove useful to the lecturer, as it would save any possibility of the set of slides being disarranged. The driving-mechanism in projection apparatus is of the kind in which a ring-shaped picture carrier 6 is intermittently and automatically rotated around the source of light 12. The rotating lever 22, which by its engagement with the projecting

FIG.1.

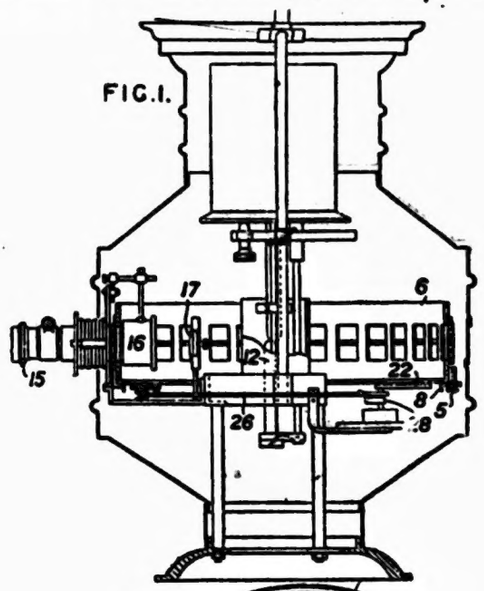
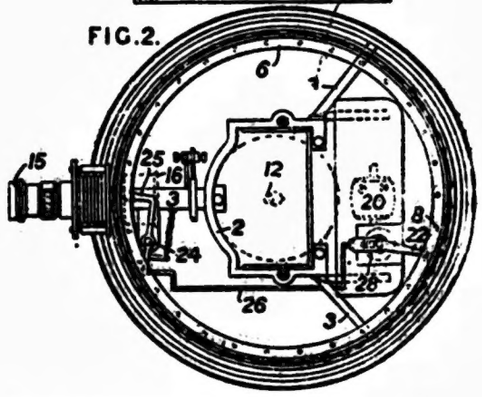


FIG.2.



pins 8 turns the carrier upon its supporting-rollers 5, is connected by a rod 26 to a fork-shaped lever 25 serving to centre each picture as it is brought between the condenser 16 and the objective 15. The lever 25 is oscillated on its pivot 24 by a cam 28 mounted on the spindle carrying the lever 22. A central frame 2, having radial arms 3, supports the annular roller-carrier and the electromotor or clock-work 20. The condensor 16 and a lens 17 are carried by frames which allow them to be adjusted readily.

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Dreams of Toyland.

An Ideal Subject for Juvenile Audiences.

Of brilliant photographic quality and very ingenious. Don't miss it or you will rob the youngsters of a treat and your programme of a draw.

Description.

Tommy is taken by his mother to the toyshop, where he is allowed to select a toy for himself. He chooses a Mechanical Motor Bus, a very fine model of the real thing. Tommy and his mother are now seen leaving the shop, the youngster showing evident delight with his present. Next, bedtime arrives and Tommy is put in his cot. He falls to sleep and soon dreams of Toyland. His vision is depicted in the next picture, which shows a public thoroughfare inhabited by toy men and women, animals, carts, motors and all kinds of vehicles, all of which move about like marionette figures in a grotesque but amusing manner. It is a veritable miniature world with the most lively scenes imaginable. Every toy operates by its own accord in a remarkable manner. At last Tommy's new toy, the Motor Bus, comes upon the scene, crashes into other vehicles and there is an explosion. To sleeping Tommy it seems a reality, and the moment the Motor Bus explodes he jumps in his sleep with such force as to throw himself out of bed upon the floor. This abrupt termination of his vision serves to awaken him; and he is now seen sitting half dazed on the bedroom floor, rubbing his eyes. Mother enters and puts him back into bed again.

The subject has been produced at great cost, involving a great amount of apparatus to stage. It is thoroughly well worked out and forms the most fascinating spectacle it is possible to conceive for children.

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Topical Pars.

Lantern Lectures of the Week.

Delivered at	Subject	Lecturer.
Salisbury	Basic Slag	Mr. W. A. Cox
Logie	My Visit to Spain	Ex-Lord Provost Hunter
Southport	Tour to Italy	Mr. W. Marsden
Chesterfield ...	The Life and Times of Martin Luther	Mr. W. A. Limbrick
Eastbourne ...	Illustrations from the Life of Christ	Mr. Richard Metcalfe
Lees and Cross Roads Keighley ...	A Visit to the Backwoods and Cotton Plantations of America	Mr. Clough
Edinburgh ...	The Climate of the British Isles ...	Mr. Watt
Aberdeen	Some Results of Modern Microscopic Research	Dr. J. Rennie
,, ...	Blossom and Blight	Rev. D. Baird
Newcastle-on-Tyne	The Great Dominion (Canada)	Rev. J. Boyle, M.A.
Clapham	Motor Boats	Mr. G. Arthur Smith
Waterloo Bridge Rd.	Mountain, a Life Story	Mr. Arthur Wade, B.Sc., F.G.S.
Islington	A Holiday Tour in the Emerald Isle	... Mr. A. B. Malden

New Century Pictures.—Mr. Sydney Carter has mastered the art of maintaining popular interest in the New Century Pictures, at the Grand Assembly Rooms, Leeds. There is a judicious admixture of the humourous and the edifying.

Sovereign Pictures at Atherton. Mr. J. Frank Walker is to be congratulated on the crowded houses he is getting at Atherton Volunteer Hall. One of the pictures eliciting great applause is that known as "Kind-hearted Tramp."

At Quayside, Newcastle, the poor children of the city are to be marshalled and "filmed." This is to be shown and also made into picture-postcards, the proceeds being devoted to provide boots and clogs for necessitous children.

At Shepherd's Bush an exhibitor, Mr. E. J. Clayton, and the Electric Theatres, Ltd., are having some trouble with Mrs. Luna Lyons, who has asked for an injunction against them, with damages, alleging that a piano, sometimes played by electricity, and the noise made by the audience, both on Sundays and week-days, constitute a nuisance. The lady is living in premises over the exhibition rooms and finds it distracting whilst engaged in her practice as an operatic singer. Judgment was given on Tuesday, his lordship being of opinion that plaintiff had made out her case, and granted the injunction asked for.

The Harriers "Grand National" at Wembly Park.—The Graphic Kinematograph Co., who are fast making a name for smart work in topical subjects, secured excellent pictures on Saturday of the above event. The negative film, which we had the pleasure of inspecting, shows that the operator of the camera knew his business, and despite the very adverse climatic conditions, was able to secure satisfactory results. The film was shown at the Palace Theatre the same evening, and considering that the event did not take place till late in the afternoon, this appears to us to be one of the smartest pieces of business on record.

Mr. Langford Reed, well known to all the leading manufacturers as a "film-plot" originator and stage manager, informs us that he has been exclusively engaged by the Clarendon Co., for whom he last year produced a number of successful subjects, among them The Absent Minded Professor and Pied Piper of Hamelin. During the present season Mr. Reed has been approached by a large number of both French and English firms, and he requests that this notice be taken as an intimation that his services are no longer available. During last season we understand that no less than forty films, embodying Mr. Reed's ideas, were put upon the market.

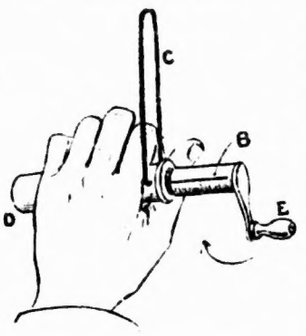
Living Picture Entertainments are making big strides in popularity in New Zealand, where the people eagerly welcome films illustrating life in The Old Country. Mr. Edward Montgomery, probably the oldest and most experienced exhibitor in the kingdom, has in particular benefited by the increasing favour with which the kinematograph is regarded. For 11 years this gentleman has catered for New Zealanders in a most liberal manner. Since the last visit to Dunedin the whole of the colony has been visited, the chief cities many times, and as good as previous companies have been, the present is said to be by far the best combination ever under the control of Mr. Montgomery. The pictures are the latest sent out. The entertainers are headed by the proprietor himself, and popular prices are the vogue throughout the season.

The Royal Photographic Society.—The One-man Exhibition, now in progress at the Royal Photographic Society's House, 66 Russell Square, will close on March 14th next. Admission thereto is obtained by presentation of visiting card, between the hours of 11 a.m. and 5 p.m., and we strongly recommend all photographers to avail themselves of this privilege. Mr. Fredk. H. Evans is presenting some 60 specimens of multiple mounting, and he is also responsible for the excellent photographic prints with which these examples of superimposed paper-mounting so harmoniously combine. The advanced worker has an unique opportunity of studying the subtle gradations of tone which can be obtained with this style of mount, and to the amateur, who has not yet advanced beyond the single mount stage, the exhibition will be a startling revelation of the way to artistically set off prints of diverse subjects with a suitable backing.

A Kinematograph Film.—On Thursday, before Judge Sir George Sherston Baker, Bart., in the Gainsborough County Court, W. H. F. Bowman, lanternist and Kinematographist, Gainsborough, claimed £8 from Harry Zasma, alias Pearson, a music-hall artist, to whom he alleged he had lent a film which had not been returned. This had caused plaintiff to lose two engagements at 25', and to fulfill another engagement he had had to hire a film for which £3 10s. was charged. The film in dispute had been forwarded to the court with a letter.—His honour thought the amount claimed "was enormous," but Mr. Tweed put in the bill for the hired film.—His Honour: I see it is not paid. Why is this?—Plaintiff: I have left it over until this is settled.—His Honour: How much do you earn?—Plaintiff: Eight or ten guineas a week.—His Honour: If you are so rich, why don't you pay the bill? Hand plaintiff the film, and I give him judgment for £3 10s. As to this letter from defendant, it is a very improper practice, and I have paid no attention to it.

The Romance of the Kinematograph is the title of a very interesting article in the March number of *The London* magazine. Mr. Chas. M. Sheldon, the author, illustrates his remarks with bioscope pictures, and some full-page drawings showing perils and amusing incidents in the life of the camera operator. We note that Mr. H. Howse is depicted suspended by ropes over the crater of Vesuvius, watching the molten brimstone bubble-up from the hideous cauldron of smoke and steam. We agree with the writer when he says "life as depicted by the bioscope is subject to none of the restrictions that obtain in the world of reality. The machine is an accurate and faithful portrayer of things as they are; it will reproduce every movement with perfect fidelity. But, if it chooses, it can wield a magician's wand; it can annihilate time and space; it can show pictures of things which could never have happened, but which apparently must have happened, as they have been photographed, and are not merely the fancies of an artist's brain. See this man dwindle to the size of a rat, and swell to the huge proportions of St. Paul's Cathedral. Everything around him remains its natural size. Is it a scene from "Alice in Wonderland"; Not at all. It is a photograph taken by the camera that never lies. It is a real man. Watch this horse eat a baby before your very eyes. They cut the horse open, and you can see its ribs. They pull out great bundles of hay, and find the baby. It is a real horse, real hay, a real baby, and yet —— ?

A Pocket Film Winder.—The Kinema Novelty Company, of 22 Gresham Road, Brixton, are putting on the market this week a very convenient form of film winder. It is designed in such a fashion as to be folded flat, so that it can be carried in the breast pocket with ease. Its principle will be understood on reference to the annexed cut which shows the little appliance as in use. Thus the polished wooden handle D is taken in the left hand, after raising the metal guard C to a vertical position. Next a metal crank E is placed on a support plug extending from D. The plug is of such a shape as to form a locking device for the film, when the end of the latter has been inserted in the slot at B. The purpose of this device is to prevent the film from accidentally coming off the support before the entire roll has been wound. In use the guard C acts as a guide for the film, keeping it even, and this portion of the apparatus can be folded over D, when it is desired to put away into the pocket. The winder is substantially made and supplied in a neat pocket case. Every manufacturer, exhibitor, and operator, has at some time or another felt the need of a film winder that could be easily carried in the pocket, as it is not always convenient to resort to the laboratory or workroom in order to wind a film. This need is certainly well provided for in the instrument under review.



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Subject.	Ft.	Price
His First Row	330	4 0 0
Pals, or my friend the Dummy ..	670	3 10 0
Old Brown's Dog	215	0 18 0
Jack's Rival	450	0 18 0
Troubles of the Twins	475	1 15 0
The Run-away Horse	425	5 5 0
The Sailor's Wedding	500	2 0 0
The Shrimper	445	5 10 0
Hello, Grinder	170	1 0 0
Diabolic Itching	510	6 0 0
Soldier's Wedding	675	8 5 0
Dieppe Motor Circuit	857	5 0 0
King on Dreadnought	500	2 0 0
Blackpool	380	1 10 0
The Poachers	200	0 15 0
Tram Ride Blackpool	245	1 0 0
Belfast Riots	235	1 5 0
The Coventry Pageant	270	1 15 0
Towing the Suevic	365	2 0 0
Tommy in Society	198	1 5 0
Dumb Sagacity	450	1 17 6
Falsely Accused	555	4 10 0
Gamekeeper's Dog	460	3 15 0
Sife on a British Reformatory Ship ..	600	1 0 0
Life on a Battleship	560	3 10 0
Royal Visit to Dublin Exhibition ..	705	3 0 0
Tramp's Revenge	150	0 17 6
Cripple comes a Cropper	335	2 0 0
Price of a Dinner	234	1 0 0
Sambo as Footman	198	1 5 0
Horse Show at Olympia	770	4 10 0
Hanky Panky Cards	225	1 5 0
Horse of another colour	425	1 15 0
Forty Winks	270	1 10 0
Motor Races, I.O.M. (1907) ..	273	1 1 0
When stormy winds do blow ..	345	2 15 0
Where theres a will theres a way ..	675	5 10 0
Electric Belt	660	1 5 0
Hair Restorer	300	1 15 0
Derby (1907)	220	0 15 0
Vengeance of an Algerian	626	5 5 0
Belle Davis	248	1 10 0
Julius the Sandwichman	395	3 5 0
The Hero	250	2 0 0
Premiers on Dreadnought	255	1 0 0
Police Dogs	824	6 10 0
Flat Dwellers	400	2 10 0
Mother in Law Race	314	2 10 0
Crime on a Mountain	643	5 7 6
Young Scamp	100	0 10 0
Kidnapped	250	1 10 0
Love's Thermometer	98	0 7 6
In Search of Adventures	545	3 0 0
Bad man from the West	660	4 18 0
Trip through Borneo	490	2 15 0
Indian's Revenge	797	5 5 0
Moving Dummy...	165	1 0 0
Living Flowers	346	2 2 0
Ex Convict	645	3 15 0
Venetian Tragedy	595	4 0 0

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A "Wrench" Cinematograph, complete with cinematograph and lantern lenses, condenser, 2 empty spools, etc. etc. In perfect running order, packed in carrying case.

Price **£12 10s. 0d.** Nett Cash.

Films listed are in good repair, being surplus hiring stock. Parcels sent on approval (one day). Satisfactory references or Cash Deposit required if not already on books.

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Helps and Hints.

Tinting Films. Animated (Lewis) writes:—"Can you tell me in the KINEMATOGAPH & LANTERN WEEKLY where I can obtain the right colors necessary for colouring kinematograph films.

Answer. These can be obtained at any chemist's. For red tints use cosin, erythrosin or rubinaline; for cold tones methyl green or auilin blue; for the warm tints methyl orange or naphthol yellow. By blending these aniline dyes a variety of tints can be obtained. The film is immersed in the solution until sufficiently tinted and then dried. Some claim that better results are obtained by immersing the film for one minute in a clearing bath previous to drying, This is composed of alcohol 20 parts, distilled water 20 parts, glacial acetic acid one part. For local tinting the various dyes may be applied by means of a camel's hair brush, If the colour appears to possess a greasiness, dip the point of the brush in a solution of ox-gall occasionally, this will tend to make it take to the gelatine emulsion with readiness. You will find a desk such as used by photographers in retouching negatives useful, This consists of a slanting board with a hole in it, at the back of which is placed a mirror or sheet of white paper to reflect the light towards the film under treatment.

Improvised Fuse Wire. The following hint, which we cull from "M. P. W.", seems to us a very ingenious suggestion, and one likely to be of practical use to the operator. "An operator at some time in his career may blow a fuse plug and not have another one with him to replace it. This happened to a friend of mine one night in a small town, and he had to send about half a mile to the power house for more fuse plugs. While his audience was waiting in the darkness some young rowdies created such a disturbance that it nearly broke up his show, and the opera house man declared he would never book another moving picture show. If you blow a fuse plug and haven't another one with you, remove the plug and with your knife cut a little strip off the edge of the brass casing on the side, bend it over and lay it down flat with the end touching the centre of the plug, and there's your bridge. Screw the plug back into place, and if the plugs were of too low amperage, fix the other the same way so you won't be bothered again. Of course, the inspector would not approve of this method of procedure any more than he would approve of bridging with a piece of copper wire, but there are times when we can't stop to ask his permission. Besides, your carbons act as a safety valve as well as a fuse will, and give you the danger signal by their spluttering, flaming and travelling around the arc when you are getting too much juice and warning you to cut in more resistance on your rheostat."

Invisible Spacing for Film Subjects. It is the small details not attended to which contribute to make the show of a common-place or second-rate order. Looking, of course, with a very critical eye at pictures which recently came under our notice, we watched to see what sort of a job the man had made who did the work of joining. It was not long before we detected just what we anticipated, namely, clumsy work in this particular. Between succeeding subjects, odd pieces of space film had been used as connections, these odd pieces being in several instances damaged in some way or other. A bit of transparent and then a scratched semi-opaque piece dodged alternately on the screen; proving offensive to the observer's eye. Now there is no need of this disgraceful patchwork. Spacing film can be obtained at a very low figure, and if there is need to space why not do it decently by using opaque material which will act as a continuous shutter, resting the eyes for a few seconds and thus preparing them for a clearer perception of each succeeding subject?

Inaccurate Joins. We have lately seen another species of clumsy work, in which the continuity of a subject was upset, because in the operation of joining the precise progress of movements of objects was not carefully looked into before joining. Thus a man walking across the field of view appeared to take a few steps forward and was then instantaneously put back a few steps and made to walk over again a short distance he had already traversed. The case cited is but one of many we have noticed in which the evolution of a scene was interrupted. Similar to this evil is the one in which a moving object in made to jump forward—caused, of course, by the fact that intermediate phases of the scene are missing. This defect is excusable where the exhibitor has had an accident and through damage to the film has been compelled to sacrifice a few pictures. If any exhibitor has noticed the first-mentioned defect we strongly advise him to take the trouble to rectify the error, which he may often entirely correct by removing such phases of the scene as are duplicated.

Invisible Joins. Yet another imperfection is that in which the join of a film is rendered very noticeable upon the screen owing to bad work. Most operators make it a rule to cut one film exactly at the juncture of two pictures and the other one eighth or quarter of an inch forward, showing an overlapping where the two ends of the film are cemented together. This practice is quite correct, as there must be overlapping somewhere, but that overlapping exists need not be noticeable on projection providing the film has been properly prepared before cementing. The secret of an invisible join in this: in removing the gelatine from the overlapping piece, avoid scraping the celluloid support, which has the tendency to rob it of its transparency and make it more like a piece of ground glass. The overlapping piece should be perfectly clean and unscratched. To ensure this, scrape the gelatine only where the last picture finishes, damp the gelatine remaining on the portion that is to form the overlapping strip, and then the gelatine film will peel off, leaving its support in a perfect condition. When this is cemented to the subjoining picture it will be practically invisible, as being perfectly transparent the details of the picture to which it is cemented will not be blurred as it otherwise would,

Choice of Position when Joining Films. In aiming at making invisible joins the film may sometimes be cut through the centre of the picture instead of at the juncture of two pictures, which is the usual practice. If, for instance, the picture is composed of a scene in which there happens to be a dark background midway across the picture horizontally, it is obvious that any trace of a join coming opposite this dark portion of the composition would be lost and rendered quite unnoticeable when the picture was on the screen. In like manner a join may sometimes be hidden by allowing it to come opposite a horizontal dark line on the floor of a stage, such as the cracks between the floor boards. A fence running horizontally across the picture may be utilized in a similar manner. Again, when the sky in the scene is of a dark tone, such as it generally is in snow views of Switzerland, it is a good plan to arrange for the join to come towards the top of the picture, opposite such a sky. This careful joining up of films may seem a trifling detail of small importance, but it is due attention to all such details that constitute the minor attributes of a perfect exhibiton; and as perfection is, or should be, the aim of every exhibitor, we consider them of sufficient importance to justify space for their particulars here.

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Wreck of Berlin ...	as new	350	1	0	0
Curates Outing (comic)	fair	300	0	10	0
Japanese Procession ...	good	150	0	10	0
Cinematograph Show ...	good	50	0	4	0
Cheeky Traveller (tinted comic)	v'y G	150	0	18	6
Reception Loubet at Guildhall	new	150	0	6	0
Review of Channel Fleet	new	300	1	10	0
Shore practice at Whale Island	good	380	1	5	0
The Traitrous Guest	as new	550	3	10	0
Frog Fishing (coloured)	very good	200	2	5	0
Travelling Menagerie	good	150	0	18	0
A Jovial Monk ...	very good	50	0	4	0
Football at Bolton ...	good	75	0	5	0
Sailors at Play ...	good	60	0	5	0
Blood in Frogs Foot ... (unseen world series)	good	75	0	6	0
Darby & Joan ...	new	130	0	10	0
The Black Hand (dramatic)	v'y good	600	4	10	0
The Fan in Japan (Pathé)	very good	396	4	0	0
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Betrayed (dramatic) ...	good	420	1	15	0
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Nursery Rhymes ...	good	575	3	10	0
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Haunted Hotel ...	very good	500	4	0	0
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Round the Provinces.

At Rochdale Public Hall, the Golden-Rays picture program is proving very popular. Subjects showing are The Last Cartridge, The Dispatch Bearer, and others of a comic nature.

The New Century Pictures last week, at Bradford, included many excellent films. Chief amongst these was an unusually interesting subject, Arctic Sports.

King's Hall, Birmingham.—A feature of particular interest in the pictures which interested large audiences at the King's Hall was the series illustrating hunting in the Arctic regions.

At Bolton last week the kinematograph played an important part of the program when it was used by Tommy Burns to depict this champion's contest with Squires in California last July, and with Jack Palmer, of Newcastle, at Wonderland recently.

Lesser Free Trade Hall, Manchester.—The London Animated Picture Company still continues to attract large audiences to the Lesser Free Trades Hall. The prominent features of the entertainment are the Funeral of King Carlos and the Crown Prince of Portugal, and the Passion Play.

Hamilton's Excursions are in our boyhood's memory. We marvelled at it then, and now that it is running so fine a show at Curzon Hall, Birmingham, we still marvel. Mr. Edgar C. White personally conducts a very interesting tour of animated pictures, and a capital entertainment is provided.

Fine Show of Pictures at Edinburgh.—It is satisfactory to note that the efforts made by the new management of the Operetta House to maintain the level of excellence reached by Mr. Ellis are being recognised and appreciated. The U.S.A. Paragon Pictures exhibition is a capital show. The program includes a series of the views secured at the burial of the late King and Crown Prince of Portugal.

Pringle's Picture Palace at Glasgow.—Mr. Pringle's North American Animated Picture Company provide another up-to-date program. The principal pictures are The Midnight Rider or Paul Revere, which shows an incident in the American War of Independence; The Telltale Cap, A Quiet Hotel, The Pierrot's Jealousy, and The Robber's Sweetheart.

Malden's Kinematograph Lecture.—On Tuesday the annual visit of Mr. Arthur B. Malden to Finsbury Park, Islington, was productive, as usual, of a large audience and an enjoyable evening. Mr. A. B. Malden's subject was A Holiday Tour in the Emerald Isle, and he showed some delightful pictures and many kinematograph films of remarkable length and clearness.

Mr. Wm. Coutts has procured for his Swansea Palace Theatre patrons "red hot" productions from the British, Continental and American factories, including The Intermittent Alarm Clock, The Runaway Cab, The Shipowner's Daughter, the Mad Author, Picturesque Smyrna, Forsaken, The Midnight Ride of Paul Revere, The Neopolitan's Revenge, and Purchasing a Motor.

Animated Pictures at the Victoria Hall, Halifax.—Another brief season of animated picture exhibitions has been introduced at the Victoria Hall. The promoters, The New Century Co., are well known in Halifax from numerous former visits, and the successes previously attained will, no doubt, be repeated. At the opening entertainment of the present series there was a capital audience, who were delighted with the excellent and varied program presented.

The Public Hall, Patricroft, was opened with very pleasing results with the Colonial Animated Pictures. The best of films were given, including a very interesting train ride from Euston to Manchester and two beautifully coloured pantomimes: The Hen that Laid the Golden Eggs, and The Butterfly; also many comic ones. The program included Whirling the Wizard, which caused roars of laughter. During this week the Star Bioscope Company have made a great hit with their delightful range of films, includiug Life in the Army and Navy.

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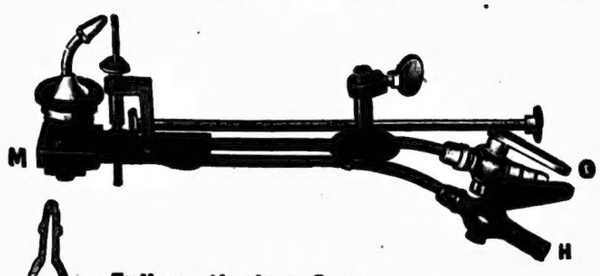

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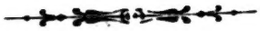

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Review of the Latest Productions.

Walturdaw.

The Walturdaw Co. are putting out a very ingenious subject this week, which is sure to have a big sale. The title is Dreams of Toyland. Tommy is taken by his mother to the toy shop, where he is allowed to choose whatever toy he pleases. The shopman shows him a great variety of mechanical toys, but the youngster's choice fall to a mechanical motor bus. This is packed up and the mother with the boy is seen leaving the shop. The next scene shows mother putting Tommy to bed. Now the little fellow sleeps and in his sleep dreams of Toyland. A large public square surrounded with buildings is inhabited, not by natural human beings but by figures in the form of dolls, and not by full-size vehicles but by miniature carriages, motors, etc. Clock-work figures walk and run about in toy fashion, mount the mechanical motors and go through all the movements natural to a crowd of people in a busy thoroughfare. Some of their movements, however, are most grotesque and the fact that proportions are neglected adds to the incongruity of the scene. The subject is crowded with incidents well and cleverly worked out. Undressed wooden dolls stride about in the public thoroughfare. Woollen bears move about as in life. Golliwog comes into conflict with mechanical policemen. Dolls reels as though intoxicated, whilst bicycles, carriages and even traction engines run hither and thither. Finally a motor bus is seen to crash into another vehicle and an explosion occurs. At this point Tommy jumps with a start in his bed, falling out of it on to the floor, his vision of the explosion being responsible for this sudden awakening Just as Toyland vanishes Tommy appears sitting on the floor by the side of his bed rubbing his eyes and coming back to consciousness. Mother now enters the room and lifts him into his bed again.

Cricks & Martin.

A pathetic picture in six scenes is the latest from Mitcham and presents one of those domestic stories which we all know so well and yet enjoy the re-telling of. The demon of jealousy possesses Hubby and things come to such a pass that he leaves home and yet, For Baby's Sake—the title of the film—he returns and lives happy ever after. In 375 feet we have comedy, tragedy and drama, with the usual happy ending.

The Hepworth Manufacturing Co.

Have a good subject this week in Feeding Time, which is composed of a series of natural history scenes. The film opens with a picture of a lion knawing at a bone; a very close view of the beast. Next comes a paddock in which cows are feeding, and a little girl feeds a calf. This is followed with several glimpses of sows giving suck to their young. A little child now appears in a public square and proceeds to throw corn to the pigeons. The birds flock around the child and a very pretty picture is the result. The birds are now seen drinking from the sides of the horses' trough. The whole series is brought to a finish with a view of the fat boy of Peckham having his mid-day meal.

A panoramic by the same firm carries one through the picturesque town and district of Rutrales in Holland. The subject was taken from the top of a tram; the first part from the front going forward and the latter portion from the rear of the tram, so that the view recedes. There is always an educational value attached to subjects of this sort, when there is good photographic quality, as in the present case, that value is greatly enhanced. We noticed considerable swaying of the subject, in a vertical direction, presumably due to the springing of the vehicle from which the pictures were taken. At various points along the route a very perceptible stereoscopic relief was noticeable, and altogether the series is very beautiful.

Hepworths are also putting out a Rossi film entitled When Cherries are Ripe. It opens with a cottage scene in Italy (exterior). A pretty girl in local dress is seen with a basket on her way to the cherry orchard. She is followed by a young man evidently in love with the girl. Arriving in a picturesque cherry orchard the maiden proceeds to gather the fruit. A ladder lies at the foot of one of the trees, and this she uses to reach the berries. Just as she climbs the ladder the young man arrives on the scene and throws kisses to the maiden in the tree. He offers assistance, holding up the basket to the girl. Having gathered a basket full the maiden climbs down. She now invites the man to go up into the tree and help himself. This he proceeds to do, but whilst he is enjoying the fruit the girl removes the ladder, leaving him in the tree and without means of descending therefrom. The pretty girl evidently enjoys the joke as she is seen leaving the orchard. Finally a beautiful picture in colours, being an enlarged portrait of the maiden, is shown, which makes a fine ending to a most charming scene. We understand that Hepworths are putting out other Rossi films at the end of the present week; these are Nearly Divorced—Abandoned—Free Pass—Chamois Hunt and Up-to-Date Advertising.

The Charles Urban Trading Co.

The two subjects of the week by this firm are both sensational, one being Kidnapping by Gipsies and the other Jealous Heroine. The first-named opens with an interior view of a rich man's house, where the family are peacefully enjoying themselves. Presently, mother and father decide to go for a walk through the woods, and with them they take their little six-year-old son. The party are seen to come out of the front gate and to walk some distance along a country road. On their way they pass a company of gipsies encamped by the roadside. This is a very fine piece of natural scenery and of excellent photographic quality, which is followed by an equally fine piece of work when a woodland scene is shown. The gipsies having noticed the youngster walking with his parents, seek to steal him from them. With this in view, two of the party follow the lady and gentleman through the woods, keeping an eye on the boy. They fail, however, to get a favourable opportunity, and the three return safely to their home. Determined to effect their purpose, the gipsies wait outside the front entrance to the mansion and presently have a chance of stealing the boy, for he comes from the house alone on an errand for his mother. Immediately he reaches the outside of the gates the gipsies pounce

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upon him, wrap him up in a shawl and make off with their booty. We now see the return of the gipsies to their hut, where they divest the stolen youngster of his fine clothing and garb him in rags. A little girl gipsy takes a fancy to her new companion, as is shown by her fondlings of the boy. The chief of the gipsies makes the youngsters go out to gather sticks in the woods, and the boy is treated very roughly. Wandering some distance from the gipsies' camping place, and being out of sight therefrom, the little girl gipsy and her new companion contrive to escape from the camp. They are seen running away, through woodland and by the sea shore. Finally they get caught by the tide and are rescued by boatmen, who show them kindness and ultimately land them at a place of safety. They find their way back to the mansion, and on arrival the father recognises his lost boy, and as a reward for her action the little gipsy girl is adopted into the family.

The other Urban fitm, Jealous Heroine, shows a newly-married couple off by train for their honeymoon to Switzerland. An interior view of the Swiss Hotel, where the party are seen dining, is a very fine example of sharp deliniation combined with a full range of tone in photographic quality. For some reason or other, not particularly clear in the plot, the lady becomes jealous of other members of her sex and in consequence has a tiff with her husband. She refuses to go out with him and is left alone in the apartment. The anguish of her feelings leads her to make rash propositions of suicide and she goes out into the mountains to settle the matter. She is seen on a rustic bridge contemplating a plunge into the river below, but altering her mind she proceeds up the mountains. Incidentally an old woman follows, gathering sticks. This latter individual comes to grief, slipping over the edge of the boulders. She, however, clings with her hands to the rocks, her legs dangling over the chasm below. The jealous woman comes across the old woman in distress, and in her moments of excitement in endeavouring to save the old woman, forgets the differences of opinion existing between herself and her absent husband. The husband returns to the hotel to find that his wife has gone out, and fearing the reason of her absence, he rushes out with a search party to the mountains. They discover the old woman and the heroine trying to save her, and reach the spot of adventure just in time to save them both. The newly-married couple allow the tiff to pass and they are seen descending the mountain side in mutual agreement. This film is of excellent quality throughout.

Gaumont & Co.

The Enchanted Coachman is a splendid humorous production, and may be briefly described as follows :—The driver of a cab is loathe to answer the demands of a lady and gentleman, but at last his fare take their seats. Then commences a journey filled with the most startling and unique incidents it is possible to imagine for the enchanted coachman seems to have the power of courting every accident on the road, and of coming out best in the end. Colliding with a lamp post, knocks off the back wheels and the passengers are thrown out; the enchanted coachman picks up his fare and pops them in and off he goes with the cab on two wheels. Then a collision with a coster's barrow knock away the panels and the occupants are thrown out again, but the enchanted coachman is not done for he picks them up and pops them on the remaining bottom and off he goes once more. Another collision tears away the front wheels, another knocks off the driver's dickey, and it might be thought that little of the cab remains, and very little does, but the coachman is not outdone, for he perches himself on the remainder of his cab and drives away, the cab being pulled over the ground as a sleigh. The exciting journey is not yet over, for in trying to pass a stack of rubbish what remains of the cab receives a violent cannon, throwing out the occupauts, while the shafts have parted from their holdings and the gee-gee gallops away in the distance ; but he is caught and brought back and attached with ropes and off they go again. Another violent smash so far destroys the remainder of the cab as to make it utterly impossible for the fares to further occupy a sitting on it, but difficulties are overcome by finding them seats on one of the cab wheels, which is placed flat on the rod, attached to the last remnant of the cab by a rope which is again attached to the horse, and off they go. The wheel is possessed, or under the influence of an enchanting motion, for as it travels along the road, being drawn by the horse, it revolves round and round in a most ridiculous and galling manner, so that the two invincible travellers are swung round and round in a swirling motion. Even now the startling round of adventures is not finished, for the wheels swerve from the side of the road into the gutter and capsizes into a gully-hole, with the result that the travellers are thrown into the road and across the pavement.

The Crazy Conjuror is another clever subject, but we think The Crazy Juggler would have been a better title. A crowd of people are assembled outside a show, and in the centre a conjuror does various clever tricks. He balances several heavy objects on a stick held perpendicularly on his head, and picking up a heavy table he balances this on his chin. He makes a good collection and clears off. In the crowd of spectators who have been watching him, is a man who is seized with the idea of imitating the profession, with disastrous results to himself and everyone in general. The various evolutions he performs and the surprising trouble he causes, make up a very humorous subject.

The Doctor's Experiment or Reversing Darwin's Theory is a clever bit of scheming. A doctor finding it impossible to prove the theory that man sprang from a monkey, is inspired with the idea of turning men into monkeys. He and his students set busily to work to find out the means of performing the necessary operation. A group of people are inoculated and one after the other they go leaping and jumping like veritable monkeys. The influence proves contagious, and many others perform many ape-like tricks. Public interest in the doctor's experiment grows apace, and in the end the doctor finding it impossible to set things right, the victims of his experiment are collected in a large cage and placed on exhibition, where they are visited by the worker of the undoing, and the old ape looking as much like a man as it is possible for one to do.

For the Magic of Music a curious theme has been chosen. It has a touch of pathos which should make it successful. A violinist and his wife are using a lullaby to charm their little child to sleep. Later, a party of friends are gathered in the room below to be entertained by the same charm as has exercised its influence in the previous scene. The child, aroused by the music, reaches out to play with the night-light and sets light to her bed. The child's shrieks penetrate above the sound of the music, and no time is lost in reaching the child's room, and the rescue is accomplished with some difficulty. It is found that the sudden shock of the fire has turned the mother's brain ; she is taken to a specialist and eventually confined in an asylum. The husband has not given up hope, and as a last resource he and the doctor decide to exercise the magic of music on the poor woman's mind. They arrange for the child to be in bed, and for the whole room to take the same appearance as on the memorable evening when the fire broke out. A carriage brings the invalid from the asylum. She is led into the bedroom, and everything looks so perfectly in place that it is hard to believe it was once the centre of a disastrous conflagration. She is led in on the arm of her husband and seated in a chair by the child's bed. The psychological specialist takes his position in the background, while her husband picks up his violin, and putting his whole soul in his instrument, plays for his wife's life. Gradually the woman recovers her reason ; she glances in a scared and vacant way about the room, and eventually her eyes reach the bed on which lays the child. Suddenly reason bursts over her mind ; she flings herself in a passion of weeping down by the bedside.

The Vitagraph Co.

Are quite justified in claiming that in Francesca Di Rimini they possess a masterpiece of modern photography. Considered either from a dramatic, artistic, or photographic standpoint, the series constitutes one of the most perfect productions in the art of living picture making. The acting is well done, the staging elaborate, and the plot laid out with most picturesque surroundings. The rotundity of the figures by judicious arrangement of the lighting, is such as to give them an effect of relief akin to stereoscopic ; whilst we failed to detect a single false action on the part of any of the actors. Add to these magnificent qualifications the fact that tinting has been introduced with taste and pleasing variation ; and one is able to form some idea of the splendour of this series. These may seem flowery terms to apply to living picture scenes, yet we feel confident that no one will, on seeing these pictures for themselves, consider that we have unduly praised this series of pictures. As regards the plot, probably most of our readers will know the tale that is here depicted. Suffice it to say that Francesca receives a letter from Lanciotto (a hunchback) asking for her hand in marriage. This message is delivered by the brother of Lanciotto, a handsome young man. Francesca falls in love with the messenger, but her hand has been promised to Lanciotto. The marriage is consummated, and shortly afterwards Lanciotto is called by special messenger to the wars, so that he is obliged to leave his young wife in the care of his brother Paolo. Paolo betrays his trust. Francesca is false to her vows. The court jester, Bebbe, discovers the lovers and proceeds to camp, where he seeks out his master, Lanciotto, and tells him the

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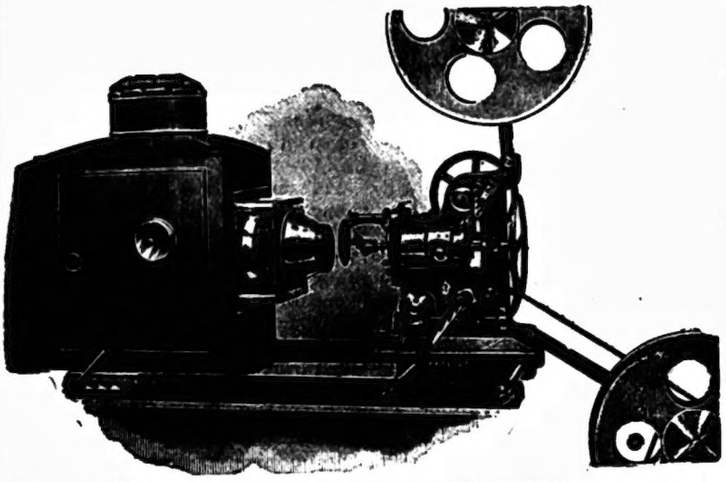

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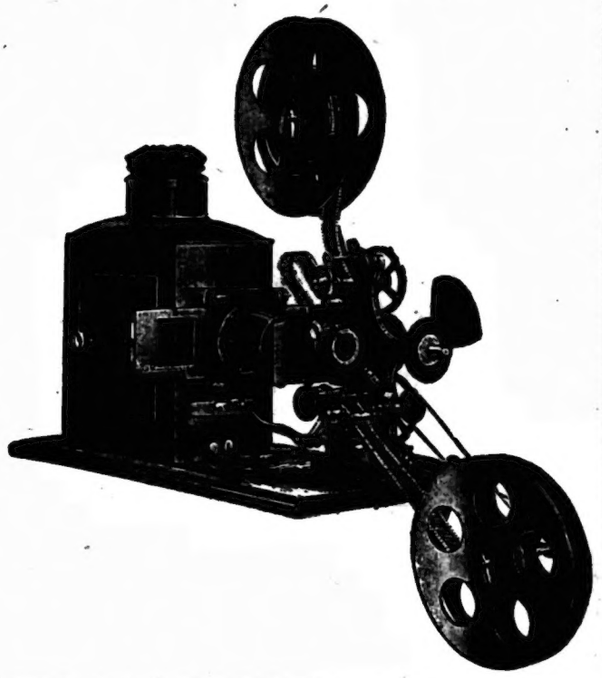

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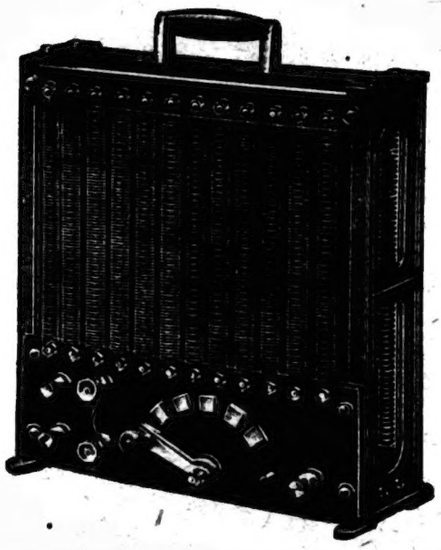

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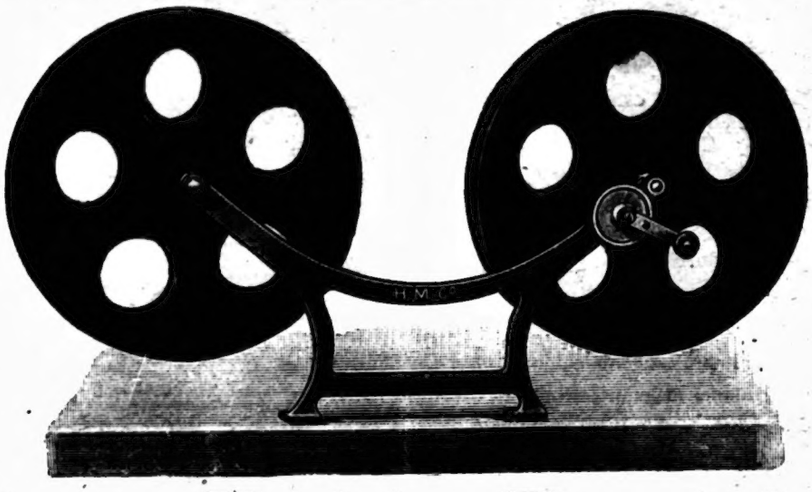

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